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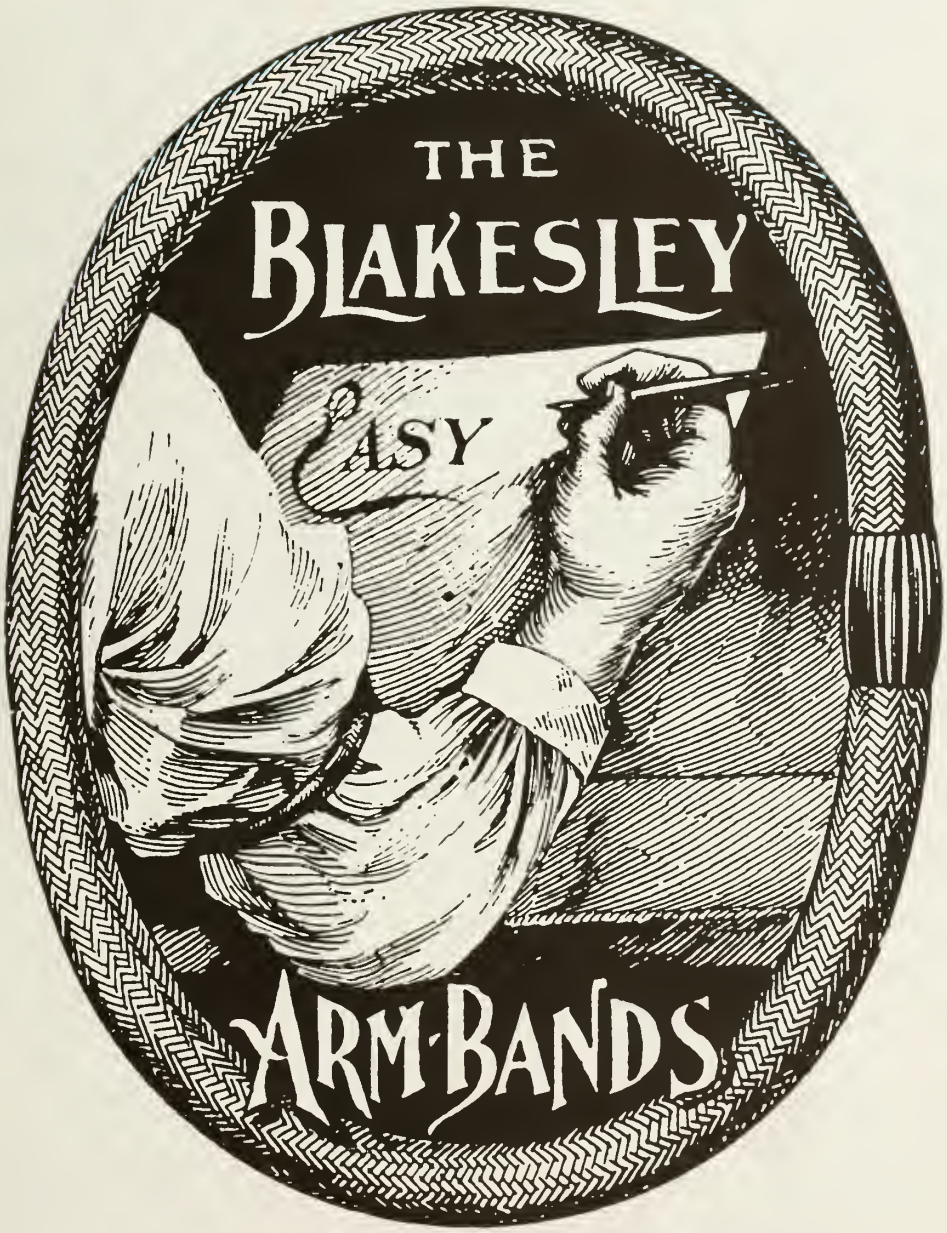
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Ethics in Advertising?

To Our Readers

This issue of *Maryland Humanities* poses the question of *Ethics in Advertising?* Guest editor Dr. Donald C. Mulcahey of the Division of Legal, Ethical, and Historical Studies, College of Liberal Arts at the University of Baltimore has brought together essays that examine this question from three totally different perspectives — ethical, psychological, and semiotic. A more comprehensive introduction to the articles, written by former Maryland Humanities Council Chairperson, Dr. Catherine Gira, appears on page two.

Printed advertising in Maryland began with the publication of the state's first newspaper, *The Maryland Gazette* in the 1720s. By the nineteenth century, woodcuts and copperplate engravings were a printing mainstay, and the print advertisements resulting from this techological development are among some of the most delightful memorabilia of early Americana. We hope you enjoy the late nineteenth-century advertisements selected to illustrate this issue of *Maryland Humanities* — their charming artwork and frequently outlandish claims provide a good counterpoint to our thought-provoking articles as well as a pleasant look back at our not so distant past.

Barbara Wells Sarudy
Executive Director



(1896)

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Ethics in Advertising?

An Introduction

By Catherine R. Gira

For decades, marketing specialists, psychologists, and ordinary consumers have attempted to understand why some advertisements are effective in selling products and services and why some are not. From time to time, the advertising industry has been accused of sinister manipulation, evoking or subtly imbedding in the psyches of consumers everything from prurient desires to Satanic messages. Readers may remember the allegations over twenty years ago that certain advertisements had been airbrushed to convey hidden images of everything from explicit messages (You *need* this) to nude figures (You *want* this) to skulls and crossbones (You want this whiskey because you have a death wish). The logos of certain companies were interpreted as craftily disguised cult or Satanic symbols. The generic term given to these practices was "subliminal advertising," the most blatant and abusive examples of which have been banned by the Federal Trade Commission.

Even today, the issue of subliminal advertising — what some psychologists have called *unconscious cognition* — is a subject of continuing interest and debate. On the lighter side, the British pundit James Owen Drife presents a "name award," announced annually in the *British Medical Journal*, for organizations whose names combine literal accuracy with a subliminal message. Psychologist Martha Rogers recently collaborated with Christine Seiler to determine how many advertisers would admit to employing subliminal advertising. Of 256 respondents, all but seven denied using such techniques. ("The Answer is No," *Journal of Advertising Research*, March 1994.)

Although most advertisers eschew the use of blatantly invidious, manipulative practices, marketing experts regularly draw upon combinations of color, form, and scene to suggest analogous relationships. One recent television ad showed an engineer studying closely the female form as his design inspiration for the seductive, curvaceous lines of a new automobile. In other ads, beautiful women — lavishly bedecked in jewels and expensive apparel — lean suggestively against an automobile. If you buy this product, the ad suggests, you can have it all — beauty, luxury, glamour, and even the fulfillment of your sexual fantasies. One series of television



(1910)



(1917)

commercials depicts the intense, evolving personal relationship that can transpire between a man and a woman if one of them just has the right brand of coffee to lend to the other. In this type of serial ad, the product advertised becomes the bond that literally ties humans together. The message may not be technically subliminal, but it is not fully supraliminal, either.

In the essays that follow, authors Donald C. Mulcahey, Deborah Brownstein, Barry Brownstein, and Lawrence W. Markert examine advertising from different perspectives — ethical, psychological, and semiotic — to help us understand how and why it works. Mulcahey argues that when advertisements manipulate and dehumanize consumers, reducing them to mere objects, they cross the line into the realm of unethical practice. That line is crossed if the ad fails to communicate the basic information necessary for the consumer to make a logical, fully informed choice, he believes. Otherwise, consumers may simply become unwitting "pawns in someone else's scheme." The emphasis in Mulcahey's essay is on the advertiser and his/her responsibility to avoid manipulation through incomplete or misleading information.

Brownstein and Brownstein, on the other hand, focus their essay on the psychology of the buyer and the individual's inherent ability to be "mindful" instead of "mindless" when making decisions. They suggest that it is consumers, with their "ever-changing desires and aspirations," who determine the content of advertising. If advertisements are crude, shrill, and vulgar, they say, it is the bad taste of the consuming public that makes them so. Whereas Mulcahey places demanding ethical responsibilities upon the advertising industry, Brownstein and Brownstein argue that the consumer bears the responsibility to become informed before making a purchase.

Markert's article avoids affixing responsibility or blame in analyzing consumer response to advertising. Rather, he argues that advertising frequently draws upon myth, archetype, and symbol to convey meaning and to elicit consumer response. His essay's emphasis is on why certain images attract our attention and how they communicate meaning, "whether we are consciously aware of them or not." Using the tools of the semiologist, Markert analyzes several advertisements to illustrate his thesis but does not fault advertisers for employing sign, symbol, and myth to convey a message. The timeliness of Markert's article is demonstrated by the fact that the Zenith corporation recently used semiotics to evaluate the Fall 1995 television season. (Jennifer DeCoursey, "Looking for a Sign? Try Semiotics on TV," *Advertising Age*, September 11, 1995).

Taken together, these three essays explore through an analysis of advertising several basic questions of perennial interest to humanists: What is our responsibility to each other (and, by extension, what is the responsibility of advertisers to consumers)? What is our responsibility to ourselves when making choices? How is meaning conveyed through the visual language of sign, symbol, and myth? For centuries these questions have been pondered by philosophers, psychologists, and students of the literary and visual arts. In this issue of *Maryland Humanities* our readers are invited — through three interesting and provocative essays — to reflect on these questions as they apply to their own lives as consumers and communicators.

Dr. Catherine R. Gira is the president of Frostburg State University. Prior to that, she served for nine years as provost at the University of Baltimore. Gira earned a BS from California State College (Pa.), an MEd and an MA in liberal arts from the Johns Hopkins University, and a PhD in literature from the American University. She has published numerous articles on Shakespeare, Renaissance art and literature, and issues in higher education. She recently completed a bibliographic and critical study of Shakespeare's Henry IV *(Garland Publishing Company, 1994).*

Advertising

Ethical Reflections

By Donald C. Mulcahey



A BOTTLE OF THIS SHOULD BE IN EVERY HOME.

(1893)

I find that it is always helpful to look up words, to discover their original and root meanings. This is not to suggest that we are or should be locked into a structural orientation to language. We know that language evolves and that usage brings nuances and even severe changes in meaning. Otherwise, how would we understand that the words in the pop song, "I'm bad" really mean "I'm good"? Despite the evolution, I still find it helpful to begin at the beginning, so to speak.

So, advertising? I turn to my dictionary and discover that the word goes all the way back to the Latin, *advertere*, "to turn (the mind) to." So that's it! People who advertise want to turn my mind to something and, the dictionary goes on, "esp. by emphasizing desirable qualities, in order to arouse a desire to purchase or invest." My trusty dictionary has told me what these people are doing, how they are doing it, and why they are doing it. Action! Method! Motive! It's clear — they want my attention, they have something seemingly desirable, and they want me to have it.

My thoughts are interrupted by the memory of a *Wall Street Journal* headline, "Marketers Exploit People's Fears of Everything" (November 15, 1993, Kathleen Deveny, p. B1). The article highlighted some advertisements depicting house fires (which you might have prevented had you replaced the smoke alarm batteries) and automobile accidents (which you might survive if you drive the right car). The article claimed that marketers today "seem increasingly willing to sell their products by playing on consumers' anxieties, and their advertising has become scarier and more graphic." Some marketers responded that what they are doing is more a public service than a sales tactic.

At this point, my reflections return to *action*, *method*, and *motive*. I'll set aside the reference to public service for the moment and concentrate instead on the method used to get my attention. Ethics has always focused to some degree on the means used to achieve a goal. I believe that no serious person would argue that advertising is in itself unethical. There is obviously great value in being informed of products and services that will enhance our lives. An ethical question does arise, however, when an advertiser focuses almost exclusively on *maximizing persuasion* and at the same time on *minimizing information*.

In his debate with the Sophists centuries ago, Socrates was horrified that they boasted of their ability through the use of rhetoric to persuade people to accept false beliefs. Their art of persuasion gave them power over others and the ability to manipulate opinion. In modern terms one might say that the Sophists were excellent "spin doctors" whose goal was to produce a desired belief regardless of its truth or falsity. Modern advertising certainly shares this potential and commands a much more sophisticated arsenal of tech-niques than did the early Sophists. Actually, the ethical question today does not and should not focus primarily on the issue of truth. The Federal Trade Commission's pursuit of false advertising (as well as similar pursuit by numerous other regulators) affords some assurance that outrightly deceptive ads might eventually be purged from the scene. Even true statements, however, can be used to mislead, to generate false expectations, and to create confusion and misunderstanding. Which brings to mind another headline: "You Need a Translator for the Latest Sales Pitch" (*Wall Street Journal*, February 4, 1994, Ellen E. Schultz, p. C1).

This article reported that today's brokers, insurance agents and other financial salespeople are employing a new language designed to disguise and obscure the fact that they are in the business of selling for commissions. They are not selling — they are advising and helping you select from among a number of investment choices. And you are not buying — you are being advised and helped to select one of various options for allocating your assets.

I note that the new language is designed to disguise and obscure the reality of events. The reality is a *quid pro quo* commercial and contractual transaction. The rhetoric is friendly and personal and full of respect for you as an individual. When they are talking to you, you are the auto-nomous and supreme client; when they are talking about you, you are simply another *prospect*. I cannot help but recall a famous passage from Plato's *The Republic* ("Allegory of the Cave," Book VII):

> *Behold! human beings living in an underground den, which has a mouth open towards the light and reaching all along the den; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets. . . . And do you see, I said, men passing along the way carrying all sorts of vessels, and statues and animals made of wood and stone and various materials, which appear over the wall? Some of them are talking, others silent.*
>
> *You have shown me a strange image, and they are strange prisoners.*
>
> *Like ourselves, I replied; and they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave?*
>
> *True, he said; how could they see anything but the shadows if they were never allowed to move their heads?*
>
> *And of the objects which are being carried in like manner they would see only the shadows?*
>
> *Yes, he said.*
>
> *And if they were able to converse with one another, would they not suppose that they were naming what was actually before them?*
>
> *Very true.*
>
> *And suppose further that the prison had an echo which came from the other side, would they not be sure to*



(1893)

fancy when one of the passers-by spoke that the voice they heard came from the passing shadow?

No question, he replied.

To them, I said, the truth would be literally nothing but the shadows of the images.

That is certain.

Prisoners? Shadows? Truth?

Like Plato's captives in the cave, we are frequently prisoners of our own ignorance, an ignorance fed by shadows, images, and sounds designed to mimic — yet disguise — reality and heighten illusion.

Advertising? There are times when advertising simply blends appeals to emotion and passion with selected visual images, appropriate audio sounds, and well-designed rhetoric to create an illusion, adds a dash of truth, stirs, mixes well, and publishes. Such a recipe guarantees an ad that contains up to one full pound of tasty persuasion with only one intellectual calorie. More importantly, it gets our attention by maximizing persuasive appeals and minimizing information. Isn't that unethical?

Nonsense! Advertising is simply a part of a larger economic system which serves us very well — not only in terms of products and services, but also by way of enhancing our freedom to choose and to exercise our individuality. It does not force consumers to buy. It makes them aware of the multitude of choices available to them by providing



(1895)

information that enhances their consumer sovereignty. Seen in this light, advertising is indeed a public service and — absent of fraud and deception — there is nothing unethical about it.

This rhetorical defense is appealing. The consumer is envisioned as sovereign, an autonomous individual to whom the ad provides information upon which to base a conclusion and make a decision. There is no doubt that ads are designed to help the consumer reach a conclusion. But what kind?

Logicians have long distinguished two types of conclusions — psychological and logical. Briefly, a logical conclusion is one that follows from the premises in such a manner that if the premises are factually correct the conclusion either must be or is likely to be true. A psychological conclusion, on the other hand, is one that is based more upon one's desires than upon the premises — something we want to be true regardless of the facts.

The relevance of this distinction for advertising is clear. The advertiser intends to stimulate desire (psychological conclusions) in order to sell products. To be effective, the stimulation must be aimed at making consumers want something, not at making them think about it. In many instances this may be harmless indeed. But at the heart of this ethical inquiry lies a different question: How should we treat each other?

Philosopher Immanuel Kant viewed the following as a cardinal ethical principle: Always treat others as ends in themselves, never as a means. One could easily debate even the possibility of living up to that standard, let alone its practicality. After all, there are many ways in which we must rely on and use each other if life is to carry on at all. But one need not understand nor agree with Kantian philosophy in order to discern his abstract expression of a seemingly universal sentiment: None of us wants to be unwittingly used as a pawn in someone's scheme, and



mutual respect for that sentiment requires us to refrain from trying to use or manipulate others.

Other more contemporary philosophers have made the point in another way. Martin Buber and Gabriel Marcel believed that 20th-century events were forcing people increasingly to treat each other as *its* (objects or prospects) rather than *thous* (persons or clients). They believed that in some manner this was both dehumanizing and demeaning. The themes sounded by these philosophers are not unusual nor are they far removed from the ordinary individual. Put more bluntly, it seems that advertisers — despite their claims to the contrary — regard us as objects and means to be unwittingly manipulated and used in the pursuit of their own ends. But, I said *seems*. Is it really true that advertisers sometimes do that or is it simply an illusion, a shadow to think that they do so? Socrates, where are you when I need you?!

The striking contrast between two different ads for the Psychic Friends Network provides an illustration and an answer. The first ad that appeared on television urging us to call a psychic friend emphasized emotion with the promise of a personal physic who could soothe our anxieties and predict a successful future for us. For many consumers the ad was very appealing and persuasive. But extremely relevant information was minimized by displaying it quickly in tiny, unreadable print at the bottom of the screen: For Adult Entertainment Only — $3.99 per minute.

A later advertisement is significantly different. It highlights the important and relevant information by displaying it prominently and in a manner that clearly informs the consumer that this commercial is selling entertainment — and the entertainment is expensive. The ad still contains appeal, but it also provides the relevant information in a balanced manner.

Ads are designed to appeal — to make us want something and to make us believe that having it will solve our problems. We expect people to be sufficiently aware of that fact. As noted earlier, however, the method used in advertising to accomplish its goal can cross the line between the ethical and the unethical. I would argue that the line is crossed when the ads reach the point where they either fail completely to provide relevant information or they present the information in a manner deliberately designed to obscure it from the consumer. Such tactics attempt to use and manipulate others, thereby treating them unethically.

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Manipulation or Mindlessness?

By Barry Brownstein and Deborah Salmond Brownstein

There is nothing either good or bad but thinking makes it so.
— William Shakespeare, *Hamlet*

D. Brownstein: I was influenced in part to buy my Mazda Miata by the advertising slogan "back to the '60s in seconds." The ad resonated with my memories of that era and my even earlier reminiscences of my girlhood idol, Betty Boop. I was already planning to buy a sports car and the ad led me to log onto Prodigy to get more information about a model of which I had no previous knowledge. *Was I manipulated into buying the Miata?*

B. Brownstein: I have purchased many classical compact discs on the basis of reviews. I chose to read the reviews and I relied on the reviews in making my purchases. *Was I manipulated by the reviews?*

In his book, *The Affluent Society*, economist John Kenneth Galbraith argued that advertising, along with salesmanship, provided a direct link between what firms produce and what consumers want. Thus, advertising and salesmanship ". . . cannot be reconciled with the notion of independently determined desires, for their function is to create desires — to bring into being wants that previously did not exist." To Galbraith, wants are dependent on advertising. Thus, the power of advertising is so great that it can make consumers buy things they neither need nor really want. To do so, advertising must be *manipulative*.

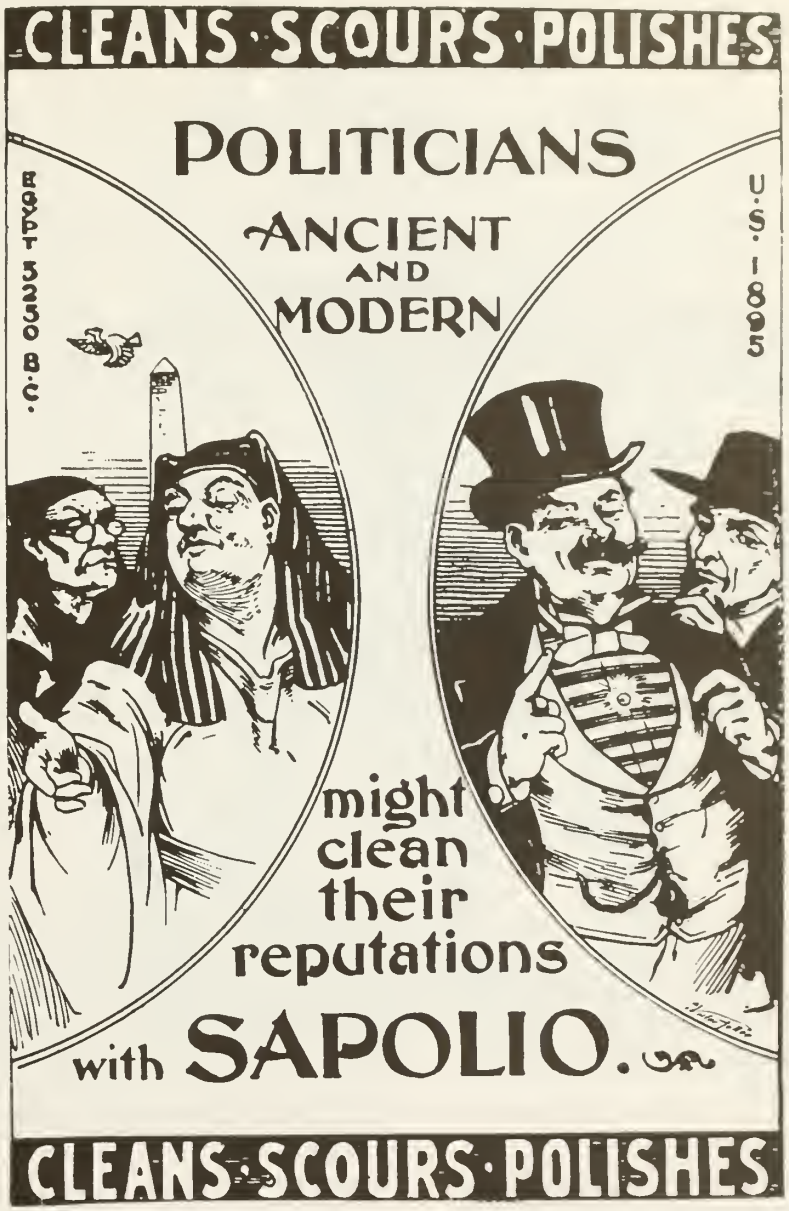
Other economists, including Ludwig von Mises and Nobel Laureates Milton Friedman and F. A. Hayek, have rejected Galbraith's point of view. Von Mises argued in his 1963 treatise *Human Action* that "advertising pays the advertiser only if the examination of the first sample bought does not result in the consumer's refusal to buy more of it." Friedman, in his book, *Free To Choose*, asks, "Is it not more sensible to try to appeal to the real wants or desires of consumers than to try and manufacture artificial wants or desires?" Writing for the *Southern Economic Journal* in April 1961, Hayek argued: "There have never been 'independently determined desires for' literature before literature has been produced. . . . Clearly my taste for the novels of Jane Austen or Anthony Trollope or C. P. Snow is not 'original with myself.'" Thus, the fact that a desire depends to some extent on what is available (production) does not mean that the desire is not genuine or that it should not be satisfied. Most importantly, it does not demonstrate that the individual has been manipulated into buying something that is neither needed nor wanted.

History itself seems to disprove Galbraith's theory. It is full of examples that seem to show that no amount of advertising will convince consumers to purchase something they don't really want — consider the Edsel. So why, if there is so much evidence against the argument that advertising is manipulative, does that belief appear to be so widespread and so persuasive?

Perhaps the answer can be found in coupling a contemporary psychological theory about how we as human beings think and make choices with a faulty understanding of the role of profits in our economy. First, the psychological argument tries to show that we can be manipulated by advertising only when we have slipped into a state of "mindlessness" as opposed to being "mindful." Second, there is a failure to understand that in their pursuit of profits advertisers must adjust to the tastes and preferences of consumers.



(1895)



(1895)

The ability to think is common to all human beings. In *Psychology of Mind* (1993), psychologists Roger Mills and George Pransky argued that there are two types of thought processes, unconditioned and conditioned. In the unconditioned process people "experience insight and practical ideas about their lives. They have perspective and intelligence that leads to understanding." They are, in other words, "mindful," and as such they understand that their own internal thought process constructs reality. This is why several people can view the same incident and have vastly different interpretations and descriptions of it.

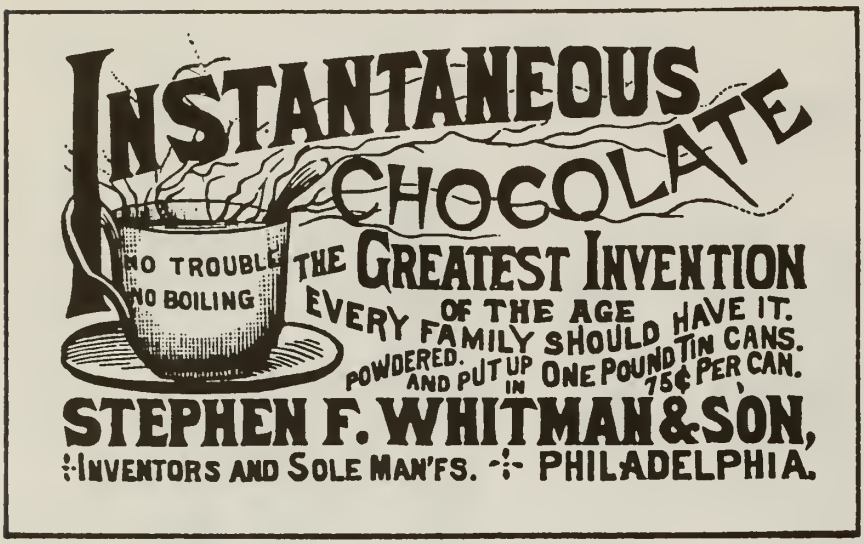
On the other hand, in the conditioned thought process, people experience thought as a deliberate effort to draw on memories and beliefs and then apply this conditioned learning to current circumstances, responding as though external events, people, and places control their lives. In this state people fail to take responsibility for their own cognitive abilities and project their failure onto others, thereby absolving themselves of the responsibility for being "mindless."

In the final analysis, however, the choice-maker alone decides to be mindful or mindless. How does this apply to advertising?

If Mills and Pransky are correct, those who argue that advertising is manipulative choose to escape their responsibility for being mindless and project their own decision onto others, seeing them as mindless as well. This has been illustrated by asking college students to write down times when they were manipulated by advertising. Few students could recall any such occasions. However when asked to recall when personal acquaintances were manipulated by advertising, they provided numerous examples. This evidence probably shows that the college students were projecting onto others their own mindless acceptance of the argument that advertising is indeed manipulative.

Some of the suspicions about advertising are no doubt due to those critics who fail to understand the role of profits in the marketplace. There is a persistent belief that profits are not in the consumer's best interests. What is not realized is that the profit system — left alone and unregulated — continuously and automatically adjusts to reflect the tastes of the public.

Profits are obtained from only two sources — entrepreneurial insight or government regulation. The earning of entrepreneurial profit is only possible when there is a divergence between the manner in which a resource is currently being used and a manner of using it which would satisfy better the



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urgent needs of consumers. Of course, urgent needs can be judged and determined only by the consumers themselves and not by those who are suffering from what Hayek called the "fatal conceit."

Hayek clearly accepts the imperfections of the world and the fact that we all possess incomplete information. Those who fail to accept this fact and believe that they can determine what is a socially desirable outcome suffer from the "fatal conceit," the illusion that they know best. This false sense of knowing would be of little consequence if the decisions these people made affected only them and their families. Unfortunately, such people are well represented among social planners and policy makers and can have a destructive effect on market practices. They need to be mindful of an anonymous spiritual saying: "He who cannot even control himself should hardly seek to control the universe."

The reality is that the market generates profits to the benefit of everyone. It does so by adjusting to the ever-changing desires and aspirations of the public. This process is reflected in advertising, and advertising itself can only be as humane or socially conscious as are its consumers. It is true that advertising can be crude, shrill, and vulgar. But, as von Mises notes, it is the "bad taste of the public that forces advertisers to display bad taste in their publicity campaigns."

We conclude that advertising plays a crucial role in the free market and in disseminating knowledge in society. We believe in the inherent ability of people to be mindful — to learn, in the words of Ludwig von Mises, "as much as they can and want about the state of the market and the conditions which they may consider relevant in choosing what to buy and what not to buy." It is through this essential discovery process and our decisions to choose unconditionally from our hearts that we grow as individuals. And it is this growth that is our most glorious adventure — the human ability mindfully to discover one's true self.

Barry Brownstein is an associate professor of economics at the University of Baltimore; he received his PhD from Rutgers University. Deborah Salmond Brownstein is an associate professor of marketing at the University of Baltimore; she received her PhD from the University of Maryland, College Park. Together they have developed what they have termed as ethics of mindful responsibility, and they are currently working on a book tentatively titled, We Hold These Truths: The New Economics of Liberty and Love.

Making Contingency Appear Eternal

By Lawrence Wayne Markert



Roland Barthes, the French critic who formulated much of what we understand today as semiotics, states in *Mythologies* that "semiology has taught us that myth has the task of giving an historical intention a natural justification, and making contingency appear eternal." According to Barthes, although myth may seem eternal, it is conventional, a very human construction of human meaning. George Lois, the graphic designer and advertiser, makes a similar observation:

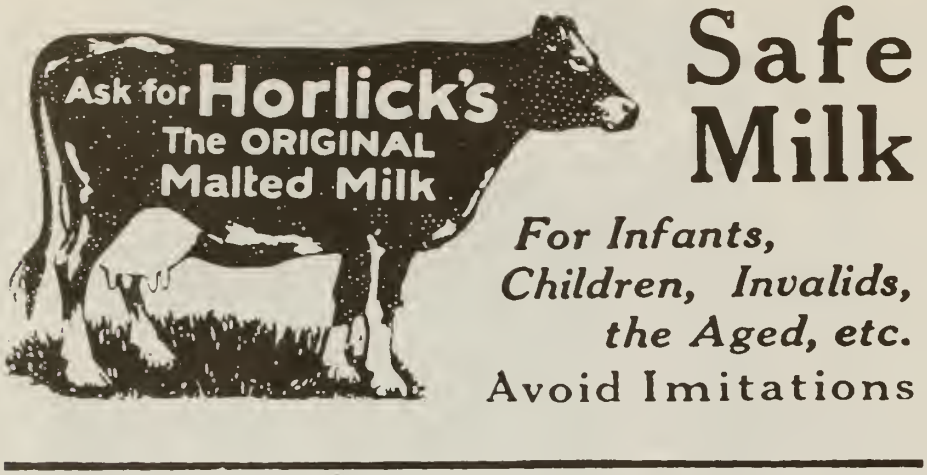
> *I have a nagging respect for semiotics —not because of its dissection of "lies," but because of its emphasis on sign, symbol, and myth, the hard stuff of mass communication — and indeed of high art. That's why I've always been entranced by Picasso's startling observation that "Art is the lie that tells the truth" — especially relevant in advertising.*

Semiotics, it seems, has practical as well as theoretical applications. Lois' remark establishes an important connection between advertising practices and the humanities in general. *Creative Strategy in Advertising*, a recent textbook in the field, reinforces this link:

> *We must use artistry and entertainment as vehicles of persuasion. This is hardly a radical idea, even when applied to other artistic endeavors. For centuries, painters and sculptors, dramatists and composers, choreographers and architects have used the arts to make statements, emotional declarations of their strongest beliefs and values.*

These statements bring into perspective the fact that there is an important link between the way we experience literature and the visual arts and the way in which advertising draws upon myth, iconography, archetype, allegory, and ultimately, semiotics.

The theory of semiotics — defined simply as the science of signs — emerged as a result of changes in linguistic theory. The primary assumptions of semiotics emerged almost simultaneously on both sides of the Atlantic. In America, Charles Sanders Peirce (then at The Johns Hopkins University) elaborated a general theory of signs. In Europe, Ferdinand de Saussure, the Swiss linguistics scholar and teacher, established in *A Course in General Linguistics* (1916) the first exhaustive and scientific development of the linguistic sign in its modern conception. Saussure observed that language can best be understood as an interrelated system of signs whose meanings are established through use and convention. One of the founding principles of linguistics is that the sign is arbitrary. There is no necessary relation between the signifier and the signified. We develop a language competency that takes into account



the historical development of language, but that is primarily based in language as an interrelated system of signs and meanings. As Jonathan Cullar shows in *Structuralist Poetics*, much of what we understand now as semiotics is directly drawn from the linguistic theories of Saussure and can be applied to other cultural events:

> *The notion that linguistics might be useful in studying other cultural phenomena is based on two fundamental insights: first, that social and cultural phenomena are not simply material objects or events but objects or events with meaning, and hence signs; and second, that they do not have essences but are defined by a network of relations, both internal and external.*

The interrelatedness of cultural phenomena is apparent in films such as *Pulp Fiction*, which is highly allusive. John Travolta's dance with Uma Thurman evokes the John Travolta of *Saturday Night Fever*. The dance scene as a cultural icon is enhanced by the fact that it occurs at a night club which is itself over-laden with other cultural icons. Elsewhere in the movie, the exchange between a drug dealer and his wife over Uma Thurman's potential overdose becomes absurdly comic because the language recalls exchanges between Ralph and Alice Kramden in *The Honeymooners*.

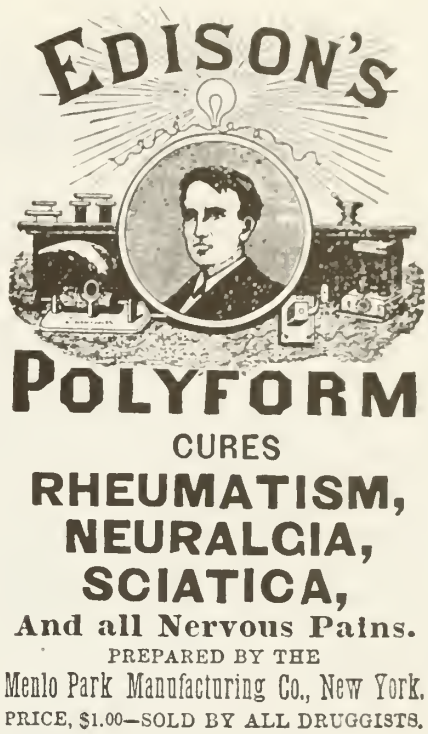
Advertising displays similar uses of cultural phenomena — images or signs that have already have established meanings — in its effort to intrigue and evoke a particular meaning. A recent Bill Blass advertisement serves as a good example. The content of this print advertisement at first appears quite simple, for there is no text on the page other than the name Bill Blass. In the center of a white page is the figure of a woman in a red evening gown. Her arms are behind her back, her face is turned down and she appears to be withdrawn. A closer looks reveals that her figure is actually contained within the silhouette of another female figure, whose arms are extended upward.

We cannot help but be intrigued by the visual elements of this advertisement, including its deceptive simplicity, but what is more startling is recognizing that the visual elements create a second level of meaning. The image evokes myth or creates its own myth. As Barthes points out, "myth is a type of speech" because it employs "material which has already been worked on so as to make it suitable for communication." It takes objects or signs from our culture that have what might be considered established meanings or associations and constructs a second level system of communication. The process mirrors the organization of language. Communication is made possible with language because we all have a linguistic competency based upon the meanings and organization of words. Other aspects of our culture can be understood in the same way.

Using Bathes's approach, we can see how the visual imagery creates a specific mythic structure. The woman in the dress is set in visual contrast by gesture with the woman within whose silhouette she seems to live. The visual contrast suggests different types of personalities while the silhouette recalls other icons from our culture. It appears to be statue-like, perhaps suggesting the Pygmalion myth in which a work of art is brought to life. The silhouette also recalls the pose that Marilyn Monroe made famous in *Diamonds are a Girl's Best Friend*. Madonna, another cultural icon, imitated the pose in her *Material Girl* music video, proving that this visual image has currency, so to speak.

All of these images work together to create a narrative that is the tale of the product and its designer, Bill Blass. The story centers on the issue of transformation and power. Some writers have argued that this is the basic meaning behind all advertising. In *Ways of Seeing*, John Berger states that publicity or advertising makes a single proposal, ". . . that we transform ourselves, or our lives, by buying something more. . . . Publicity persuades us of such a transformation by showing us people who have apparently been transformed and are, as a result, enviable."

The quality of transformation in the Blass advertisement is tied to cultural artifacts that have established



(1880)

meaning and value. Indeed, the pattern is both archetypal and tied to contemporary images. The red dress — and, by association, all work by this designer — becomes magical. It has transforming power. There may be some ambiguity in this advertisement, for we wonder if the shy, withdrawn woman is transformed into the self-assured extrovert suggested by the silhouette. This process has its antecedents, such as Book V of the *Odyssey* in which Odysseus is offered protection through the veil of a sea goddess. "No one can harm you as long as you wear it," she promises. Edward Edinger in *Ego and Archetype* points out that the veil is an image showing the support and containment that the mother archetype provides the ego or the self during its dangerous confrontation with the unconscious.

One of my students recently pointed out that a similar, somewhat humorous situation draws upon the same archetype in the movie *Bull Durham*. The young hero, the pitcher, cannot control his powers. His pitches are wild, missing the strike zone. A woman gives him a black garter belt to wear under his uniform — a "veil" giving him the ability to pitch with power and direction. Like Odysseus, after meeting with success in the minor leagues, he returns it to the goddess — in this case an older woman, the archetypal earth-mother figure.

In *Interpreting Advertisements*, Judith Williamson states, "Advertisements select certain elements, things and/or people from the ordinary world, and then rearranges or alters them in terms of the product's myth to create a new world, the world of advertisement." Another recent television advertisement similarly creates a mythic narrative. The Rodeo car commercials present a "call to adventure" — the first stage of the hero's story in the epic tradition. The ads are aimed at men in their forties. They begin with an allusion to youth: children coloring in books who are admonished, "Don't go outside the lines." The children are expected to be responsible and in control, not unlike the targeted audience of middle-aged males who have perhaps begun to question the conformity of their lives. The Rodeo advertisement draws on these characteristics, imitating the heroic call to adventure and providing middle-aged men with the power to rebel in the form of an off-road vehicle that allows them to color outside the lines.

Interpreting advertisements through semiotics sometimes seems like a stretch. We wonder, "How could the creator have intended that we see all these myths, symbols, and signs?" Surely there was not enough time to pay attention to the details that make up the visual organization. One answer is that the artifacts of our culture already have established and accepted meanings. For example, the image of Marilyn Monroe is infused with significance. Even physical gesture and position suggest meanings and purpose — a head turned down suggests introversion, a face looking straight at the camera implies honesty and candor. These connotations are a part of our visual language — what we communicate when we put objects and images together. They are there whether we are consciously aware of them or not. A painting may attract us without our fully appreciating the nuances of the visual organization. The advertisements that appear to be most effective, those that grab our attention and that we later remember, seem to be those that hold together visually and verbally. To quote Barthes once again, these advertisements have made "contingency appear eternal."

Wayne Markert is professor of English and Dean of Humanities, Arts and Social Sciences at Berry College, Mt. Berry, Georgia. Dr. Markert was formerly a professor of publications design and Dean of the Yale Gordon College of Liberal Arts at the University of Baltimore. He received his D.Phil. from Oxford University. He has published articles on late 19th- and 20th-century literature and culture as well as two books, Arthur Symons, Critic of the Seven Arts *and* The Bloomsbury Group: A Reference Guide.

Humanities in the Nation

The Magic of the Humanities

Excerpts from the testimony of Clay Jenkinson — scholar and living historian — at the 1995 Interior Appropriations Subcommittee Hearing.

My name is Clay Jenkinson. Since 1976 I have participated in humanities programs in more than forty states on more than 1,000 occasions. . . . I have conducted humanities programs in church basements and open air tents, in palatial hotel ballrooms and in prefabricated senior citizens' centers on the windswept prairie. I have explored humanities themes before the President of the United States and the president of the Rotary Club of El Centro, California. . . . About half of my public work in the humanities has been conducted in the guise or in the shadow of Thomas Jefferson. At the urging of my friend Everett Albers of North Dakota, I reluctantly undertook to impersonate the third president from a scholarly rather than a theatrical perspective. Together with Mr. Albers I created the Great Plains Chautauqua, a traveling humanities tent show, which recreates the tent Chautauquas of the turn of the century, but with a steadier focus on the humanities, particularly history.

. . . I have seen the magic of the humanities in the faces of the people I meet, in the comments they make during and after humanities programs, in the letters they write to me sometimes years after the event, and in the ways they change their lives after encountering great texts. A young woman came up after one of my programs recently and told me that she had cut the cord off her television set after hearing something I had said five years before. I blushed and asked to borrow her wire cutters.

Perhaps the most memorable reminder of the power of the humanities came in a program I did in a rural California town. I was impersonating Jefferson. As I was discussing deism and natural law I made eye contact with a man in the second row of the audience, and I saw his eyes suddenly light up as he realized that he was not seeing a one-man show or even a historical re-enactment, but was in fact encountering timeless ideas about how humans organize their spirits and their laws in a form that was partly historical and partly spontaneous. He was suddenly bursting with things to say and ask. In the next half hour we conducted a dialogue that was as serious as any I have ever seen. The text of Jefferson had inspired a conversation that was at once deeply serious and marvelously playful. This stranger's questions and comments made me think more clearly about Jefferson's ideas. My characterization of Jefferson's ideas helped this citizen realize that history is not an antiquarian artifact but an invitation for reflection. He made me a better scholar — I hope I made him a better citizen. He sent me back to my books to learn more about Jefferson's mind. I hope I inspired him to read one of the books I listed on the bibliography that was circulated at the program. We have never communicated since, but he improved my life, and I think I improved his.

. . . Once we took our humanities Chautauqua tent to Saratoga, Wyoming, for five days. . . . A thirty-five-year-old woman, wife and mother of three children, after seeing the first day's activities, made a two-loaf stack of sandwiches, placed them in neat piles in her refrigerator, and stuck a note to her family on the refrigerator door, saying, "You're on your own. I'm going to Chautauqua. See you at the end of the week." She attended every lecture, every workshop, every informal discussion, every field trip, and every historical impersonation. This, so far as I know, is the only way in which the public humanities have been corrosive of family values. Her children and husband in fact endured, and she became a steady friend to humanities programs in Wyoming.

"If a nation expects to be ignorant and free, in a state of civilization, it expects what never was and never will be."

Thomas Jefferson believed that democracy is an exceedingly risky form of government and that it can succeed only if certain conditions are met, the most important of which is that the citizenry must be enlightened. . . . He envisioned a nation of sturdy family farmers who worked hard by day and read Homer in the original Greek by night. He himself knew seven languages, played several musical instruments, read, at least as a young man, approximately eight hours a day, and distinguished himself in the fields of architecture, ethnology, paleontology, viticulture, scientific agriculture, library classification, and many others. He was also a not inconsiderable inventor. . . . Jefferson wrote, "If a nation expects to be ignorant and free, in a state of civilization, it expects what never was and never will be."

The public humanities are a delightful monument to the vision of Thomas Jefferson. . . . the NEH and its affiliates are the most Jeffersonian activity of the government of the United States. For Jefferson the life of the mind is not cultural frosting on the mundane cake of American life, but the very basis for good citizenship, the maintenance of liberty, and the pursuit of happiness. . . . We are in 1995 a thoroughly Hamiltonian nation with a thin Jeffersonian veneer. We spend our time getting and spending rather than reading, reflecting, and engaging in community. At a time when our most urgent national concerns are crime, violence, abuse, drugs, the failure of individual

MARYLAND HUMANITIES COUNCIL

A Report to the People

MAY 1, 1994 - DECEMBER 31, 1995



A MESSAGE FROM THE CHAIRMAN

Humanism, Humanitarianism, the Humanities—noble concepts that warm us all. They are related, of course, but they are not the same, and when we stumble over their meaning we obscure our mission. Separating them has helped me to focus on what we must be doing.

Humanism was a literary-philosophical movement that flourished from 1350 to 1550, including Dante and Petrarch in Italy, Montaigne in France, Erasmus in Holland, and Thomas Moore in England. They celebrated not only theological texts but also the classics, not only the life of the spirit but also the improvement of life on earth. They celebrated—even invented for the western world—the concepts of individualism, freedom and tolerance. Humanitarianism is an ethical doctrine, articulated especially in the nineteenth and twentieth centuries, emphasizing philanthropy and our obligation to help others. The Humanities have come to mean, especially in recent times, one of the three branches of knowledge, along with science and the arts. Mainly the humanities include history, literature, and philosophy, but they overlap easily with other disciplines.

As *history,* the humanities encompass our memory, our experience, our heritage. Our personal memory makes us the individuals we are. Our social memory makes us the society we are. We are what we are, and we are what we think—mistakenly or wisely—based mainly on our sense of the past. As *literature,* the humanities mean our verbalization of thoughts and feelings. We are human insofar as we can share our feelings and build upon the insights of others. As *philosophy,* the humanities are our analysis of experience, our examination of thoughts and feelings. This is our ability to make sense of our lives and find purpose in our future.

Our history, literature, and philosophy: they shape us as individuals, and they shape the society to which we belong. They are literally our humanity. We can neglect them and be like the animals or we can embrace them and reach toward the gods.

American governments have always embraced the humanities—by making history and reason the basis of law, by building schools and libraries, by erecting monuments. The greatest legacy of our Washingtons, Jeffersons, and Lincolns is the understanding that they passed along to the rest of us. Societies of the past have probably endured mainly in proportion to their ability to face their past honestly, to build upon the ideas of others wisely, to think clearly.

The National Endowment for the Humanities is, of course, quite new, established by Congress in 1966—as an afterthought. Congress was giving billions to the National Science Foundation. The arts organizations—quite properly—wanted a share, and the humanities simply tagged along. Maryland embraced the program and established the Maryland Humanities Council in 1974. What we have done since has exceeded expectations.

The Maryland Humanities Council is a tiny agency that works to bring an awareness of history, literature, and philosophy to the people of Maryland. The professional study of these subjects flourishes in the universities, sometimes separated from the rest of us. The Maryland Humanities Council is designed as a bridge from the academies to the people, to bring the concerns of scholars to everyone—to prisons and housing projects, to schools and churches, to ethnic groups and Rotary Clubs, to business and professional associations.

We want to help the weak to think about heroes and individualism and empowerment. We want to help the powerful to think about compassion and democracy and justice. We want to help the blasé—they need us most of all—to think about community and responsibility and purpose.

Ours is a tiny agency with a small staff: Barbara Wells Sarudy (our powerful director), Judy Dobbs, Donna Byers, Margitta Golladay, Polly Weber and Renee Gordon. They are able to get the job done by harnessing the volunteer effort and contributions of hundreds of others. The Maryland Humanities Council is a catalyst for the humanities. As filmmaker Ken Burns said, it costs less than a bomber, and it gives us something to defend.

George H. Callcott

MARYLAND HUMANITIES COUNCIL

The Maryland Humanities Council exists solely to promote the public's participation in and appreciation of the humanities throughout the state. The Council brings Maryland's citizens together with humanities scholars to learn from one another. They discuss the passages and problems that all human beings share. They learn how different communities of people have dealt with their common problems throughout history. From these discussions, both academics and citizens begin to recognize their individual strengths, to tolerate the different traditions of others, and to debate the ideas that shape our common democracy.

The humanities are those academic disciplines which study people, their ideas, history, literature, and values. These include history, philosophy, languages, literature, ethics, linguistics, archaeology, comparative religion, jurisprudence, those aspects of the social sciences employing historical or philosophical approaches, and the history, theory, and criticism of the arts and architecture.

The Council's staff produces humanities programs, assists potential grant writers, refers humanities scholars to community groups, and distributes free humanities resources to interested local groups throughout Maryland. The Council publishes *Maryland Humanities,* a magazine that focuses primarily on Maryland's culture and history, the work of Maryland humanities scholars, and the ethical questions facing Marylanders every day. The magazine is sent free into thousands of Maryland homes. The Council also grants monies to other nonprofit community organizations such as libraries, museums, local governments, public radio and television stations, educational institutions, historical organizations, civic groups, senior citizen centers, churches and synagogues, and jails and prisons. These grants support hundreds of programs annually reaching 1,000,000 Maryland citizens.

Most of the funds the Council grants to Maryland projects come from the National Endowment for the Humanities, which is the sister of the National Endowment for the Arts and first cousin of the National Science Foundation. These three organizations have become mainstays of scholarship and public culture in the United States. The arts are celebrated all around us—bold, noisy, and beautiful. The humanities are less obvious. We look to the sciences to learn "how" our world changes; we turn to the humanities to consider "why." The Council also receives money from the Maryland Department of Housing and Community Development and from corporations, foundations, and individuals who believe that we grow stronger and more tolerant when we confront the ideas that define our common democracy and shape our everyday lives. Our supporters recognize that we are all the custodians of our cultural heritage—its preservation and its legacy to future generations.

COUNCIL-CONDUCTED PROGRAMS

In 1994 and 1995 the Council continued its practice of putting together its own humanities programs for the citizens of Maryland.

As part of the National Endowment for the Humanities's *National Conversation* initiative, the Council's *Strength Through Diversity* programming was launched during October 1994 as part of Arts and Humanities Month. Special events included bus tours of Baltimore City as well as literary readings and a program on the history of jazz. *Strength Through Diversity* continued throughout 1995 as a part of the Johns Hopkins University Public Radio's *Marc Steiner Show* as a series of call-in radio programs featuring a wide range of humanities topics.

Beginning in Fall 1994, the Council held a series of three reading circles and an author residency through a grant from *The Writing Life*, a program of the National Book Foundation. The reading circles targeted audiences in the rural areas of western and southern Maryland as well as inmates at a women's prison. These reading/discussion programs featured books related to the theme of family including *Breathing Lessons* by Anne Tyler and *Rabbit is Rich* by John Updike.

Another book highlighted in the reading circles was *The Women of Brewster Place*, and the Council was delighted to host its author, Gloria Naylor, for a residency during Spring 1995. Ms. Naylor conducted an in-school program at Western High School in Baltimore City as well as two lecture/discussions at public libraries in Howard and Prince George's counties. Her visit concluded with a keynote address and book-signing co-sponsored by the Howard County Library and the Howard County Poetry and Literature Society.

In July 1995 the Council brought Chautauqua back to the mountains of western Maryland. In this unique program format, scholars portray historic figures in full costume, speaking in the first person. Unlike scripted actors, the scholars draw on their extensive knowledge of their characters and history to answer audience questions in the words of their alter egos. Produced in cooperation with the Inland Empire Educational Foundation and Garrett Community College, the *Democracy in America* Chautauqua featured four days of breakfasts, workshops, and evening performances by seven living historians who portrayed nineteenth-century notables such as Alexis de Tocqueville, Harriett Beecher Stowe, and P. T. Barnum.

October 1995 found the Council once again celebrating Arts and Humanities Month with a series of walking tours featuring everything from the Great Baltimore Fire of 1904 to the artwork decorating the city's Metro stations.

1994-95 OPERATING BUDGET

Revenues

National Endowment for the Humanities Outright and Matching Funds		$558,100
National Endowment for the Humanities National Conversation Grant		$10,000
Maryland Department of Housing and Community Development Grant		$57,000
Private gifts and grants		$20,446
	TOTAL	$645,546

Expenditures

Administration and outreach		$333,551
Maryland Humanities magazine		$47,895
Council-conducted programs		$22,000
Council-funded grant programs		$242,100
	TOTAL	$645,546

THE MAGAZINE

The Council publishes *Maryland Humanities*, a magazine which focuses primarily on Maryland's culture and history, the work of Maryland humanities scholars, and the ethical questions facing Marylanders every day. The magazine is sent free into thousands of Maryland homes.

We would like to thank our guest editors for their work on the following issues: Ellen D. Reeder, The Walters Art Gallery, *Pandora's Box — Women in Classical Greece*; James D. Dilts, *Tales of Tracks and Trains*; Arthur J. Gutman, The Mencken Society, *H. L. Mencken — The Sage of Baltimore*; Barbara K. Weeks, Maryland Historical Society, *Lavish Legacies*; and Elizabeth Kryder-Reid, National Gallery of Art, *Marylanders and Garden History*.

GRANT PROGRAM

The Maryland Humanities Council grants funds through a competitive application process to nonprofit organizations to present humanities programs for public audiences in Maryland. Primary emphasis is on programs aimed at out-of-school adult audiences, with smaller grants available to support programs for students in grades 1–12.

Any nonprofit organization may apply for a grant. Eligible organizations include libraries, museums, local governments, educational institutions, public radio and television stations, historical organizations, civic groups, senior citizens centers, churches and synagogues, jails and prisons, and *ad hoc* committees.

Public programs in the humanities may take the form of lectures, seminars, symposia, interpretive exhibitions, films, radio programs, videotapes, slide/tape productions, reading/discussion programs, teacher institutes, local histories, living histories, public archaeology, project publications, combinations of these, or other appropriate formats.

Project themes should be drawn directly from the disciplines of the humanities. Humanities scholars must be involved in the project's planning, presentation, and evaluation. These scholars must have advanced degrees in a humanities discipline and be active professionally in the field as researchers, professors, or writers. Projects should promote discussion between humanities scholars and the audience. They should involve out-of-school adults as their primary audiences. Programs must offer a balance of viewpoints from a broad range of perspectives.

Regular grants are requests for funds of more than $1,200. The Council ordinarily limits these grants to a maximum of $5,000. Only for truly extraordinary projects will requests be considered for larger amounts. Proposals are submitted by specific deadlines and are reviewed by the Council two times a year. Minigrants are requests for funds of $1,200 or less. Grants for students in grades 1–12 are included in this category. There are no specific deadlines for minigrants, but applicants should submit proposals at least six weeks before the beginning date of the proposed project.

The Council will not support: Scholarly symposia directed toward a limited audience; scholarships, fellowships, or regular course offerings; construction and/or renovation projects; museum or library acquisitions; research projects not directly associated with a public program; operating expenses; direct social action or political advocacy; theatrical or musical performances (except for living histories produced by humanities scholars); commission of books, paintings, sculptures, or creative aspects of the fine arts; food, refreshments, or entertainment.

GRANTS: MAY 1, 1994 - DECEMBER 31, 1995

MAJOR GRANTS

The Making of the Star-Spangled Banner
The Star-Spangled Banner Flag House Association, Inc.
John Prentiss Browne, Project Director
$4,630 in outright funds, $2,935 in matching funds

Generation to Generation, Sister to Sister, Friend to Friend
YWCA of Greater Baltimore
Susan Corden, Project Director
$7,870 in outright funds

BLACKSOUTH: The Life and Lifework of Zora Neale Hurston
The Florida Historical Society
Kristin Andersen, Project Director
$8,527 in outright funds, $2,430 in matching funds

Traditions of Indian Music and Its Diaspora
India School, Inc.
Darshan Krishna, Project Director
$7,585 in outright funds

Wootten on Delmarva
Research Center for Delmarva History and Culture, Salisbury State University
G. Ray Thompson, Project Director
$3,110 in outright funds

The Exodus 1947 Project
Cicada Filmmakers' Group, Inc.
Elizabeth Rodgers, Project Director
$5,425 in outright funds, $4,436 in matching funds

The Humanities in Maryland: A Dialogue
WJHU-FM
Dennis Kita, Project Director
$14,181 in outright funds

The Life and Times of Hank Greenberg
The Ciesla Foundation, Inc.
Aviva H. Kempner, Project Director
$4,000 in outright funds, $6,000 in matching funds

The Old Central School and African American Education in Calvert County
Calvert County
Julia A. King, Project Director
$5,021 in outright funds

Pandora's Box: Women in Classical Greece
The Walters Art Gallery
Diane B. Stillman, Project Director
$7,814 in outright funds, $10,891 in matching funds

Riding the Rails: Children of the Great Depression
Media Network
Michael Uys, Project Director
$10,000 in outright funds

Samson: Biblical Strongman, Operatic Hero
Baltimore Hebrew University
Judith Meltzer, Project Director
$2,275 in outright funds

African American Children's Literature: Prism of Black Culture and History
Banneker-Douglass Museum Foundation, Inc.
Barbara Jackson-Nash, Project Director
$9,789 in outright funds

Images of Women II
Hood College
Anne Derbes, Project Director
$4,495 in outright funds

Commemoration of the 50th Anniversary of World War II
Garrett Community College
Lillian Mitchell, Project Director
$4,992 in outright funds, $3,000 in matching funds

A Shot from the Past: Baltimore's Shot Tower
Baltimore City Life Museums
Dale R. Jones, Project Director
$8,775 in outright funds, $7,425 matching funds

Daughter of Zion: Henrietta Szold and American Jewish Womanhood
Jewish Historical Society of Maryland
Barry Kessler, Project Director
$4,220 in outright funds, $16,000 matching funds

Partners: Heart to Heart
The Saint Thomas Foundation
Andrea Kalin, Project Director
$4,238 in outright funds

Public Pre-Concert Seminar Series: Early Music, Contemporary Classical, and World Music
Concert Society at Maryland
Jeffrey Mumford, Project Director
$3,786 in outright funds, $1,478 in matching funds

Pageantry and Weaponry of the American Revolution
Furnace Town Foundation
Suzanne Conner, Project Director
$4,020 outright funds

Publication of Historic Booklet on the History of the Black Community of Catonsville, Maryland
Friends of the Catonsville Library
Louis S. Diggs, Project Director
$3,479 in outright funds

After Victory: Conference on Post–World War II Transitional Changes in the U.S., 1945–1950
Frostburg State University
Nicholas H. Clulee, Project Director
$8,000 in outright funds

Literary Workshops and Celebrity Readings at ARTSCAPE '95
Baltimore's Festival of the Arts, Inc.
Clair Segal, Project Director
$2,252 in outright funds, $1,578 in matching funds

St. Maries Citty, Circa 1685
Historic St. Mary's City Foundation
Henry M. Miller, Project Director
$7,797 in outright funds, $6,000 in matching funds

Battle Creek Cypress Swamp: Human History and the Cypress Swamp
Battle Creek Nature Education Society
Dwight F. Williams, Project Director
$5,885 in outright funds

Voices & Visions
Maryland–National Capital Park & Planning Commission
Karen Arnold, Project Director
$7,995 in outright funds

The Patapsco Female Institute: A Nineteenth-Century Historical-Archaeological Garden Park
Friends of the Patapsco Female Institute
Lee M. Preston, Jr., Project Director
$7,658 in outright funds

Free at Last: Images of Emancipation
Columbia Festival of the Arts
Lynne M. Nemeth, Project Director
$4,178 in outright funds

Unearthing an Urban Landscape: The Carroll-Caton Garden
Baltimore City Life Museums
Louise E. Akerson, Project Director
$8,764 in outright funds

Remember Maryland
Heritage Museum of Art
Steven X. Lee, Project Director
$7,045 in outright funds, $5,000 in matching funds

Two Humanities Events and Six Cable Television Shows
Howard County Poetry and Literature Society
Ellen Conroy Kennedy, Project Director
$6,706 in outright funds, $7,020 in matching funds

Blue Upon Gray: Maryland and the Civil War
Prince George's Community College
Joseph F. Citro, Project Director
$6,820 in outright funds

Past and Future of a Planned Suburb: Community History and Community Planning for Middle River
Baltimore County Office of Planning and Zoning
John R. Breihan, Project Director
$5,770 in outright funds

A Railroad in the Vise: The Baltimore & Ohio Railroad and Maryland in the Civil War, 1861–1865
B & O Railroad Museum
Gerald Kuncio, Project Director
$7,372 in outright funds

Historical Archaeology and the Local Community: Public Interpretation Program/Bordley-Randall House Site
Historic Annapolis Foundation, Inc.
Jean B. Russo, Project Director
$500 in outright funds, $7,360 in matching funds

Interpreting African-American History and Culture: The Derrick Beard Exhibition/Maryland Counterpart
Maryland Historical Society
Judith R. Van Dyke, Project Director
$10,000 in matching funds

Images and Voices of Greenbelt
Friends of the Greenbelt Museum
Sandra A. Lange, Project Director
$5,023 in outright funds

Pre-Concert Seminars — Choral Music: Historical and Contemporary Cultural Influence
The Handel Choir of Baltimore
T. Herbert Dimmock, Project Director
$3,000 in outright funds

The Life and Times of Hank Greenberg
The Ciesla Foundation, Inc.
Aviva H. Kempner, Project Director
$5,000 in matching funds

Visual Griots
Albin O. Kuhn Library & Gallery, University of Maryland, Baltimore County
Cynthia Wayne, Project Director
$3,267 in outright funds

Space and Place: Ways of World Making—The Drama
St. John's College
Pamela McKee, Project Director
$5,000 in outright funds

Collage and Post-Communist Madness
Fine Arts Gallery, University of Maryland Baltimore County
David Yager, Project Director
$3,863 in outright funds

Sudbrook Park Project: Proposed Book, Symposium and Exhibit
The Sudbrook Club, Inc.
Melanie Anson, Project Director
$9,923 in outright funds

World War II Remembered: A Wicomico County Retrospective
Westside Historical Society
Alvin Garrison, Project Director
$5,540 in outright funds

The Poetry of Federico Garcia Lorca with Flamenco Interpreter
The Hispanic Cultural Association of Maryland
Nancy Hirsche, Project Director
$7,170 in outright funds

Jerusalem 3000
Jewish Community Center of Greater Washington
Sheila H. Bellack, Project Director
$6,000 in outright funds

MINIGRANTS

The Price of Nationhood: The American Revolution in Charles County
Charles County Community College
Sally Barley, Project Director
$1,200 in outright funds

New Documentaries: Four Lives on Film
The Baltimore Film Forum
Victoria A. Westover, Project Director
$1,150 in outright funds

Symposium: The Joffrey Achievement, 1956 to 1994
Frostburg State University
Philip M. Allen, Project Director
$1,200 in outright funds

A Contemporary View of Smith Island
Crisfield and Smith Island Cultural Alliance
Elaine Eff, Project Director
$1,200 in outright funds

The Caribbean: A Creole Crossroads
University of Maryland College Park
Ralph Tarica, Project Director
$900 in outright funds

100 Babe Ruth Baseball Minutes
Babe Ruth Birthplace and Baseball Center
Michael L. Gibbons, Project Director
$1,180 in outright funds

Traditional Asian Music Lecture/Concert Series
Towson State University
Suewhei Shieh, Project Director
$1,200 in outright funds

Nietzsche and Religion
Towson Unitarian Universalist Church
Vivien Pietro, Project Director
$1,200 in outright funds

***Labor of Love:* An Exhibition by Artist Willie Cole**
The Contemporary
Lisa G. Corrin, Project Director
$1,200 in outright funds

Damned in the USA
American Civil Liberties Union, University of Maryland School of Law
Rebecca Fenneman, Project Director
$888 in outright funds

The Home Front in Frederick during the Civil War
Historical Society of Frederick County, Inc.
Gayle M. Denny, Project Director
$1,200 in outright funds

George Frideric Handel and his Operas and Oratorios: Context, Text, and Music
University of Maryland College Park
Howard Serwer, Project Director
$1,200 in outright funds

Pre-Concert Seminars
The Handel Choir of Baltimore
T. Herbert Dimmock, Project Director
$1,200 in outright funds

Galway Kinnell and the Cultural Legacies of Romanticism
University of Maryland Baltimore County
James McKusick, Project Director
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responsibility, and the erosion of our common identity as Americans, it makes no sense to disassemble one of the few truly Jeffersonian agencies of our national life. . . . The humanities are not obvious or palpable like bridges and space stations and battleships, but they are, by Mr. Jefferson's calculation, critical to American civilization, and I wish we funded them at ten times their present level, even in a time of dangerous deficits.

. . . It is not that the humanities can alone restore civility to American life, but they play an important role in that process and they have an impact that extends far beyond their meager funding and institutional base. . . . With its modest budget and its unobtrusive presence in American intellectual life, the NEH serves as an invitation to public discussion of the humanities as a breathtaking range of ideas and issues. The only control that the NEH exerts on this dialogue is that it be even-handed, non-partisan, open-minded, and that it keep a steady focus on the humanities. To demand less would be irresponsible use of taxpayers' money. To demand more would be to violate the sacred code of the humanities, that our odysseys of the mind should be as free as possible within the broad boundaries of respect and good sense. . . . The NEH and its state affiliates merely set the table: the feast of the humanities belongs to the people and the humanities scholars who come to break bread with them.

One of my favorite moments with the humanities occurred up on the Canadian border in North Dakota when I led a discussion of the award-winning film *Northern Lights*, funded by the North Dakota Humanities Council. *Northern Lights* is a film about the struggle of pioneer Dakota farmers to control their own economic destiny in the period before World War I. The discussion took place in the senior citizens center in a little village called Wild Rose, North Dakota. It was a cold, clear night. About one hundred of us viewed the black-and-white feature film and ate dinner together: hot dishes, shredded beef, scalloped potatoes, a variety of jello salads, green beans, cookies, candy bars, followed by sharp black coffee from a huge aluminum urn and rich chocolate cake with a quarter inch of smooth pink frosting. Then we shared one of the most satisfying public discussions I have ever witnessed. We talked about pioneer life, Thomas Jefferson's agrarian dream, the economics of farming before and after mechanization, the pastoral myth of American life, the character of Norwegian pioneers, the strengths and weaknesses of the film, the uses and abuses of drink in Dakota history, the balance of love and politics in a complete life, and the future of agriculture. . . . When it was over we were all a little embarrassed and ready to go home. It was a town so small that it did not have a motel. Before I drove away to a warm bed forty miles away I walked alone the whole length of the main street of Wild Rose. In fact, I walked out north of town and up a prairie hill. The night was crisp and very cold. When I looked back I could see the yellow lights of the main street, a few cars clustered around the bar, and houses with windows still illuminated. In the other direction was the vast prairie extending north toward Canada — with a farm here and there in the distance. Above me were a thousand million stars glittering in the firmament. It was one of the best nights I ever spent.

. . . The people of Wild Rose taught me a new way to think about the heritage of my state — the word pioneer and farmer meant something richer and more significant to me thereafter. Although an observer would have said that it was the citizens of that modest town who were grateful for my presence and the existence of the public humanities that night, I was the primary beneficiary. I'll not forget that discussion — or that chocolate cake. The program cost about $250 of taxpayer money. This much we can afford.

. . . If the network of the NEH disappears and the humanities are forced to pay their own way in the open market — a condition that has never occurred in the history of western civilization —not in Pericles' Athens, not in Papal Rome, not in the Florence of the Medicis, not in Shakespeare's London, not in Emerson's Boston or Concord or in Sandberg's Chicago, and certainly not in Ely, Nevada; Marmarth, North Dakota; or Sharon Springs, Kansas; or Logan, West Virginia — the humanities and the arts will cease to be the birthright of all Americans and will become again the luxury of the privileged. Without public funding they will go the way of Aspen and Telluride and Santa Fe — beautiful but essentially off-limits to average Americans.

. . . In their present form the NEH and its affiliates are a kind of pilot lamp for the humanities in American life. They are not themselves the humanities but they have in thirty years created a modest flame that is poised to flare up into illumination whenever earnest citizens breathe forth their curiosity and enthusiasm at the mysteries of the human heart and the perplexities of our common past. Not everyone at any given moment wishes to turn up the heat on our cultural heritage, but so long as you (meaning we) continue to provide modest funding for the humanities in both their national and state arenas, we need not flail blindly in the dark.

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Humanities in Maryland

From the Resource Center

The following video and audiotapes may be borrowed from the Maryland Humanities Council's Resource Center. For further information call Polly Weber at 410-625-4830.

American Tongues

This program examines the attitudes toward regional, social, and ethnic variations in American speech and how they reflect larger cultural issues. (1987, videotape)

Rebuilding the Temple: Cambodians in America

The flight of Cambodians from their native homeland to resettlement in the United States, and their struggle to maintain Buddhist ideals and culture while living in America, are analyzed in this documentary. (1991, videotape)

The Great Depression

Using newsreels, archival photographs, Hollywood films, and eyewitness accounts, this series examines the era of the Great Depression and how it challenged our nation economically, emotionally, and politically. One espisode, *To Be Somebody*, explores the time when segregation and anti-Semitism were the norm, heavyweight champion Joe Lewis became a symbol of national strength, and Eleanor Roosevelt sought equality and opportunity for people of every race and faith. (1993, videotape)

Washington's Neighborhoods: A History of Change

The neighborhoods that compromise the nation's capitol are explored in this audio series. **LeDroit Park: Washington's Black Community** (Program 7) focuses on the desegregation of LeDroit Park, once a fashionable suburb for well-to-do white Washingtonians. (1981, audiotape)

Money Available

Nonprofit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. We recently revised our application guidelines; to receive a copy please call or write the Council (address and phone number on back cover).

There are two kinds of grants. Minigrants (requests of $1,200 or less) should be submitted at least six weeks before your project begins; there are no set deadlines for minigrants. Regular grants ($1,201 to $5,000) should be submitted by the following deadlines:

First Draft	Final Draft	Decision Date
October 15, 1996	December 2, 1996	January 25, 1997
June 16, 1997	July 31, 1997	September 20, 1997

Maryland Bookshelf

The Maryland Humanities Council regularly announces the publication of recent books written by Marylanders or about Maryland. Please let us hear from you when you publish.

Cooking

The Greens Book, Susan Belsinger and Carolyn Dyle

The Bread Machine Baker, Elisabeth M. Harbison

At the Hearth: Early American Recipes, Mary Sue Pagan Latini

Healthful Cooking for Two (or Just You), Frances Price

Leprechaun Cake and Other Tales: A Vegetarian Story-Cookbook, Vonnie Winslow

Public Affairs

Politics Without Principles: Sovereignty, Ethics and the Narrative of the Gulf War, David Campbell

American Democracy: Aspects of Practical Liberalism, Gottfried Dietze

Smart Kids: How Academic Talent Is Developed and Nurtured in America, William G. Durden (with A. E. Tagherlini)

Israel Under Rabin, Robert O. Freedman, ed.

The Middle East After Iraq's Invasion of Kuwait, Robert O. Freedman

Mad as Hell: Revolt at the Ballot Box, 1992, Jack W. Germond and Jules Witcover

Today's Destructive Cults and Movements, Lawrence J. Gesy

The Fatal Embrace: Jews and the State, Benjamin Ginsberg

African-American Reactions to War in Ethiopia 1936–1941, Joseph E. Harris

Creating a New Ireland: A Tribute to the Irish Lobby, William Hughes

Hep-cats, Narcs, and Pipe Dreams: America's Romance with Illegal Drugs, Jill Jonnes

Health Care Reform: A Catholic View, Philip S. Keane

The Little Platoons: Sub-Local Governments in Modern History, George W. Liebmann

Whoredom in Kimmage: Irish Women Coming of Age, Rosemary Mahone

Black Baltimore, Harold A. McDougall

Blockbusting in Baltimore: The Edmondson Village Story, W. Edward Orser

Baltimore Unbound: A Strategy for Regional Renewal, David Rusk

The Significance of Schooling, Robert Serpel

America's Least-Wanted Criminals, Chuck Shepherd

Preventing Early School Failure: Research, Policy and Practice, Robert Slavin, Nancy Karweit and Barbara Wasik

Miami, City on the Edge, Alejandro Portes with Alex Stepick

Black Wealth Through Black Entrepreneurship, Robert Wallace

Nature & Outdoors

Five Fair Rivers: Sailing the James, York, Rappahannock, Potomac and Patuxent, Robert De Gast

Finding Wildflowers in the Washington-Baltimore Area, Cristol Fleming, Marion Blois Lobstein, and Barbara Tufty

Learning How to Sail: The Annapolis Sailing School Guide for All Ages, Di Goodman and Ian Brodie



Soldier's Delight Journal: Exploring a Globally Rare Ecosystem, Jack Wennerstrom

Young Readers

Trout Summer, Jane Leslie Conly

Chesapeake Bay Goose Music, Roger Ethier

Carnival, Mary Clare Helldorfer

Papa Tells Chita a Story, Elizabeth Fitzgerald Howard

Roller Coaster, Kevin O'Malley

Rosie's Posies, Marcy Dunn Ramsey

Sydney, Invincible, Colby Rodowsky

The Marvelous Maze, Maxine Rose

Creak! Thump! Honk! A Very Spooky Mystery, Susan L. Roth

The Tale of the Mouse's Tail, David and Maxine Schaefer

The Story of the U.S. Naval Academy, Clara Ann Simmons

Can a Coal Scuttle Fly?, Tom Wilson and Camay Calloway Murphy

Carr, Udvarhelyi Awarded Inaugural Eisenberg Prize



From left: Dr. Lois Green Carr, Robert Kershaw, Dr. George B. Udvarhelyi, Dr. George Callcott, Sandy Eisenberg, Gerson Eisenberg.

On May 17, 1996, the Maryland Humanities Council was honored to present the first annual Eisenberg Prize for Excellence in the Humanities to Dr. Lois Green Carr and Dr. George B. Udvarhelyi. The $3,000 cash award is given in tribute to Marylanders who, in the opinion of an independent awards committee chosen by the Council, have made excellent and significant contributions to public understanding and appreciation of one or more humanities disciplines throughout their lifetime.

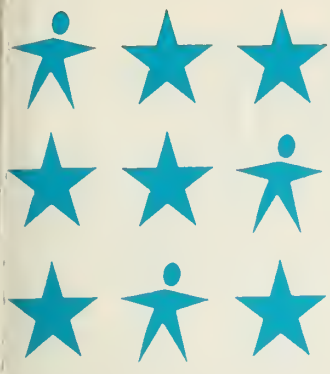
The prize was established by Sandy and Gerson Eisenberg, two Baltimoreans who have long supported both the arts and the humanities in Maryland. Among her many volunteer activities, Sandy Eisenberg has served as a member of the Council's board of directors for nearly thirteen years. Gerson Eisenberg is an author and a devoted philanthropist with a life-long commitment to civil liberties and human rights.

Growing up in a household where her mother and grandfather were both historians, Dr. Lois Green Carr never doubted that she too would become a historian. Although her relatives chose the traditional course of university professorship, Dr. Carr devoted her energies to researching and writing about the colonial Chesapeake for all kinds of audiences from school children to professional colleagues. While others concentrated on writing cautiously guarded monographs to advance their professional standing, she chose to share her work with upcoming students and fellow historians, often co-authoring books and articles with her colleagues. Choosing Maryland as her home base after earning her Ph.D. from Harvard University in 1968, she was one of the driving forces behind the St. Mary's City Commission and is today internationally recognized as the leading social and economic historian of the Colonial Chesapeake.

Hungarian-born George B. Udvarhelyi was already a medical doctor who enjoyed the arts and humanities as much as math and science when he fled from Nazi-threatened Europe. Dr. Udvarhelyi found a home in Maryland at the Johns Hopkins Hospital in 1957 as an instructor and assistant resident in neurosurgery, where he became a professor in 1969 and emeritus in 1984. One of his most lasting contributions to contemporary medical education rests on his belief that the arts and humanities should play a role in the creation of a complete medical practitioner. He was the inspiration for the creation of the Office of Cultural Affairs at the Johns Hopkins Medical Institutions, a concept now emulated by many other teaching institutions. Today students and hospital workers as well as neighbors and patients can gather together at the Johns Hopkins Hospital to hear lectures on art, ethics, or literature or listen to music, thanks in part to Dr. Udvarhelyi.

Council Seeks Applications for Board Membership

The Maryland Humanities Council welcomes applications for possible vacancies on its Board of Directors. The Council is composed of up to twenty-six volunteer members drawn from academy and community, representing all regions of the state. Council members contribute hundreds of unpaid hours reading and reviewing applications for funding, attending meetings, evaluating funded projects, and assisting in fundraising efforts. Applications are invited from residents throughout Maryland who by reason of their achievement, scholarship, and creativity in the humanities, or their knowledge of community and state interests are qualified to serve. Interested citizens should submit their resume, with a cover letter explaining their reasons for wishing to serve on the Council (address on back cover).



BALTIMORE'S ARTS & HUMANITIES MONTH

To celebrate Arts and Humanities Month, the Maryland Humanities Council and Baltimore City's Mayor's Advisory Committee on Art and Culture invite you to join us for the *Howard Street "Avenue of the Arts" Festival* on Saturday, October 19. This free festival will feature music, street performers, children's activities, arts and crafts booths, and information about Baltimore's many museums, theaters, and other cultural institutions. For more information call 410-396-4575.

A walking tour of *Baltimore's Historic Howard Street* will be offered the day of the festival. The tour will look at the development of Baltimore's retail and garment district and how changes in technology influenced the design of buildings and the use of land. On Sunday, October 20, art historian Cindy Kelly will lead a walking tour exploring *Baltimore's Historic and Contemporary Sculpture*. Both tours are FREE, but space is limited. Reservations are required on a first come, first-served basis. Call 410-625-4830 for further information.

A Cultural Calendar for Baltimore, listing many exciting arts and cultural activities offered throughout the city during October 1996 is available free of charge. Call the Maryland Humanities Council, 410-625-4830 or the Mayor's Advisory Committee on Art and Culture, 410-396-4575 to receive your copy.

Family Matters Receives Increased Support for 1997

The Maryland Humanities Council is pleased to announce that *Family Matters,* its innovative reading/discussion program for inner-city youth and their adult family members will be expanded to include additional public housing sites during 1997, thanks to the generous support of the following funders: Margaret Alexander Edwards Trust, Jacob and Hilda Blaustein Foundation, Inc., Division of Historic and Cultural Programs – Maryland Department of Housing and Community Development, and Friends of the Enoch Pratt Library. The Council also wishes to acknowledge its thanks for the continuing support of our collaborating partners, the Housing Authority of Baltimore City and the Enoch Pratt Free Library.

Humanities on the Road Speakers Bureau

This fall the Maryland Humanities Council will offer *Humanities on the Road,* a speakers bureau of ten outstanding Maryland scholars, available without charge to local civic and community groups and other nonprofit organizations. Speakers are available for topics such as Civil War medicine, finding your roots, the impact of the Holocaust, and fine art treasures in Baltimore's museums.

Each speaker will be available for three speaking engagements during the coming year. The Council will pay for the scholar's honorarium and travel expenses; all the sponsoring organization must do is provide a space and an audience.

Organizational representatives and the general public are invited to attend our *Dress Rehearsal* on October 26, 1996, from 8 a.m. to 6 p.m. at the Baltimore Civic Center. At the *Dress Rehearsal* our speakers will preview their presentations, and interested groups can book a program that day immediately after seeing it. Organizational representatives unable to attend the *Dress Rehearsal* can review potential programs through a booklet describing each scholar's background and program topic. The booklet is available upon request. For further information contact Polly Weber at 410-625-4830.

Free Programs for Local Libraries and Senior Centers

Another grant-free, community-based program encourages Marylanders to join together in local libraries and senior centers to read and discuss books focusing on themes such as the Voices and Visions of American Poets, Families, the Bill of Rights, and Democracy in America.

A scholar selected by the Council will present background information on the authors and their works and lead a discussion about issues raised in the reading. The Council will pay the discussion leader's honorarium and travel expenses and supply the books and tapes to be discussed. The local library or community center is responsible for organizing and publicizing the program and will be responsible for returning the books to the Council so that others may use them. For further information contact Margitta Golladay at 410-625-4830.

Free Grants Workshops

The Maryland Humanities Council, in partnership with the Maryland Historical Trust and the Maryland State Arts Council, is offering a series of free grants workshops on funding sources for humanities, arts, and preservation projects. Workshops are scheduled for the following locations:

September 24	Hagerstown Junior College Hagerstown 301-790-2800
October 1	Harford Community College Bel Air 410-836-4499
October 8	Talbot County Historical Society Easton 410-822-0773
October 15	Maryland Hall for the Creative Arts Annapolis 410-263-5544
October 25	Strathmore Hall Arts Center North Bethesda 301-530-0540
October 29	Maryland Humanities Council Headquarters Baltimore 410-625-4830

The workshops will provide an introduction to each agency's guidelines and eligible projects, opportunities for individual consultations, and information on the Americans with Disabilities Act. The meetings are informal and groups and individuals with or without experience are welcome. You may attend all or part of a workshop.

The workshops are free and open to the public. To help in the planning process, please call 410-625-4830 or TDD/TTY 410-333-4519 to register for a workshop. Please contact each individual workshop location for specific driving instructions.



The first annual Baltimore Book Festival will take place on September 28–29, 1996, in Mt. Vernon Place, Baltimore. The book festival will feature books for sale, authors and illustrators, book signings, live music, a beer and wine garden, storytelling, costumed characters, high-tech exhibits, and much more. During the festival, the Maryland Humanities Council will be sponsoring a number of author appearances including:

Saturday, September 28

Noon	Sharon Olds, poet author of *The Living and the Dead*
2 PM	Mark Crispin Miller, Stephen Dixon, John T. Irwin, Jean McGarry, and Mark Strand representing the Johns Hopkins University Writing Seminars
3 PM	Stephen Hunter, novelist author of *Point of Impact*
4 PM	Daniel Mark Epstein, poet author of *The Boy in the Well*

Sunday, September 29

2 PM	Roland Flint, poet author of *The Honey and Other Poems*
3 PM	Senator Barbara Mikulski, novelist Marylouise Oates, novelist authors of *Capital Offense*

Additional readings by local poets are scheduled on Saturday, September 28 from 10 a.m. to 8 p.m. and again on Sunday, September 29 from noon until 6 p.m.

For further information about the festival and a complete schedule of author appearances contact the Baltimore Book Festival at 837-INFO or check out the World Wide Web site at http://www.baltimore.com/bookfest.

Calendar of Humanities Events

The following programs, scheduled to take place between September 1996 – January 1997, are receiving funds from the Maryland Humanities Council.

Council grants are made possible through major support from the National Endowment for the Humanities, Maryland's Division of Historical and Cultural Programs, corporations, foundations, and individuals. Since dates and times are subject to change, we suggest you contact the project director before attending any event.

Exhibits

Ongoing

Einstein Exhibit

The Internet's World Wide Web is home to an exhibit illustrating the humanistic character and impact of Albert Einstein's life and scientific work.

Location: http://www.aip.org./history/einstein/einstein.html
Contact: *Spencer Weart, 301-209-3174*
Sponsor: Center For History of Physics, American Institute for Physics

Images and Voices of Greenbelt

The garden city of Greenbelt is one of only three planned communities in the United States built by the federal government in the 1930s as a social experiment. A permanent exhibit on Greenbelt will celebrate Prince George's County's tricentennial in 1996; three lectures will examine New Deal philosophies and material culture in the 1930s and 1940s; and an electronic version of the exhibit and lectures will be available through the Internet.

October 10
6:00 PM
Location: Greenbelt Community Center (Exhibit & Lecture)

October 18
7:00 PM
Location: The National Archives at College Park (Lecture)
Contact: *Sandra Lang, 301-883-5542*
Sponsor: Friends of the Greenbelt Museum

Opens
November 1996

Land and Water, People and Time

What Did You Say? is part of the *Land and Water, People and Time* exhibit at the Smith Island visitors center. This section looks at the language used on Smith Island and includes photographs of the social centers where conversations and storytelling take place as well as audiotapes of typical conversations.

Location: Smith Island Center, Ewell
Contact: *Abbie Chessler, 301-236-4200*
Sponsor: Crisfield and Smith Island Cultural Alliance

November 10
2:00 PM

Sudbrook Park Project: Proposed Book, Symposium & Exhibit

In the nineteenth century Frederick Law Olmsted revolutionized the field of landscape architecture, and his work is found throughout the country in his parks and suburban villages. The community of Sudbrook Park, designed by Olmsted, will document its history in a book and exhibit and bring together historians and the public to discuss the broader implications of Olmsted's legacy.

Location: Maryland Historical Society, Baltimore
Contact: *Melanie Anson, 410-486-6814*
Sponsor: The Sudbrook Club, Inc.

Opens
December 1996

Human History and the Cypress Swamp

Humans have enjoyed and made use of the timber, wildlife, and water resources of the Battle Creek Cypress Swamp for over twelve thousand years. This new exhibit explores the benefits people derive from the swamp and how their activities affected it.

Location: Battle Creek Cypress Swamp Nature Center, Prince Frederick
Contact: *Dwight Williams, 410-535-5327*
Sponsor: Battle Creek Nature Education Society

Programs

January – August 1997

Benny's Billiards — Northwest Baltimore, 1957

Belvedere Billiards — better known as Benny's — was a focus of neighborhood activity in Northwest Baltimore in the 1950s. A photographic essay and oral history of long-time patrons brings together neighborhood recollections about events of the past forty years and looks at the changing nature of the community.

Location: Baltimore City Life Museums, Baltimore
Contact: Michael Lang, 410-435-1265
Sponsor: Baltimore City Life Museums

Ongoing

The White Tower: Witness to Urban Change

As part of a new exhibit on the history of Baltimore, a living history character in a restored White Tower Restaurant interprets the changes the city underwent in the 1950s and 1960s. Based on oral histories with more than twenty-five people who either worked or visited the White Tower, the presentation examines the themes of women in the work force, the civil rights movement, and the rise and decline of urban business.

Location: Baltimore City Life Museums
Contact: Dale Jones, 410-396-3523
Sponsor: Baltimore City Life Museums



(1894)

The Language of Art in Traditional African Life

African art — its symbolic language, socio-religious functions, and influence on contemporary art — will be explored in two days of lectures. The series coincides with the Fall 1996 exhibition of the African art collection of Dr. Warren Robbins, founder of the National Museum of African Art. The exhibit will be at Frostburg State University from September 3 through October 13 and from January through February 1997 at the Washington County Museum of Fine Arts in Hagerstown. A sixty-four-page interpretive catalogue written by Dr. Robbins accompanies the exhibit.

September 19
6:00 PM

Location: Frostburg State University (Lecture)
Contact: Philip Allen, 301-687-4090

Call for Lecture date and time

Location: Washington County Museum of Fine Arts, Hagerstown
Contact: Chris Shives, 301-739-5727
Sponsor: Frostburg State University

September 29
1:00 PM

The Poetry of Federico Garcia Lorca with Flamenco Interpreter

Federico Garcia Lorca (1898–1936) was an internationally known Spanish poet and playwright. A reading of Lorca's poetry and discussion of his life will be accompanied by flamenco guitar.

Location: Walters Art Gallery, Baltimore
Contact: *Nancy Hirsche, 410-837-2929*
Sponsor: The Hispanic Cultural Association of Maryland

October 3 – November 7
(Thursday nights)

Voices & Visions

Many readers view poetry as intimidating or uninteresting, but a series of videos and discussions on the lives and works of selected American poets helped to make this form of literature more accessible to the public. Six-week sessions at libraries, senior centers, and cultural centers in Prince George's County examined poets such as Langston Hughes, Emily Dickinson, and T. S. Eliot.

Location: Bowie Library, Bowie
Contact: *Karen Arnold, 301-596-5798 or 410-992-9582*
Sponsor: Maryland–National Capital Park & Planning Commission

Season begins
October 4

Windows on Music

Free lectures will be offered by the Annapolis Symphony Orchestra before each of its five Friday night subscription concerts during the 1996–97 season. The program aims to deepen the adult audience's under-standing and appreciation of twentieth-century works by Hindesmith, Bartok, and Prokofieff. Rachel Franklin, a faculty member at the University of Maryland Baltimore County, holds a doctorate of musical arts and will lead the discussions.

Location: Maryland Hall for the Creative Arts, Annapolis
Contact: *Pamela Chaconas, 410-269-1132*
Sponsor: Annapolis Symphony Orchestra Association

Making Diversity Work: 250 Years of Baltimore History

Coppin State College and the University of Baltimore will host a two-day conference to showcase new research on the struggle of the people of Baltimore to come to terms with diversity — racial, ethnic, religious, cultural, and economic — at many points in their history. The public and museum and academic communities will participate in the conference.

November 15 Location: University of Baltimore, Business Center, Baltimore

November 16 Location: Coppin State College, Baltimore
Contact: *Jessica Elfenbein, 410-837-5340*
Sponsor: University of Baltimore

Programs Completed

Opening the Teackle Mansion Doors: Lectures on Its Architecture, Inhabitants, Furnishings, and Gardens

The nineteenth-century Teackle Mansion, one of the most historic and architecturally significant buildings in Somerset County, was examined in a series of lectures.

Sponsor: Olde Princess Anne Days, Inc., Princess Anne
Funding: $1,200
Contact: Elizabeth Warbasse, 410-651-1818

Jerusalem 3000

The Jewish Community Center of Greater Washington explored the 3,000-year history of Jerusalem in lectures, performances, films, and exhibits.

Sponsor: Jewish Community Center of Greater Washington, Rockville
Funding: $6,000
Contact: Sheila Bellack, 301-230-3771

The Wo'se African Dance Theatre: From Guinea, West Africa to Southern Maryland

The rich history and tradition of the music, dance, musical instruments, and costumes of Guinea were brought to life during a one-day program in southern Maryland.

Sponsor: Charles County Community College, LaPlata
Funding: $1,200
Contact: Kevin Christian, 301-870-3008 ext. 7132

Space and Place: Ways of World-Making, The Drama

A time-traveler described the differences in Western and Chinese mapmaking during a one-act play held in conjunction with an exhibit on maps at St. John's College.

Sponsor: St. John's College, Annapolis
Funding: $5,000
Contact: Pamela McKee, 410-263-2371



St. Maries Citty, circa 1685

Over the past two decades research and archaeological investigations at Historic St. Mary's City have brought to light new evidence about Maryland's first capital. Scholars used this material to produce a 1685 map of the city for an exhibit and interpretive pamphlet.

Sponsor: Historic St. Mary's City Foundation, St. Mary's City
Funding: $13,797
Contact: Henry Miller, 301-862-0991

Working the Waterfront

The experiences of port workers were shared with the community in a day-long program that included a slide presentation, exhibits, and a tour of the Baltimore Museum of Industry.

Sponsor: Eastern Baltimore Area Chamber of Commerce, Baltimore
Funding: $1,200
Contact: Eleanor Lukanich, 410-631-9090

Maryland Jambalaya-Fest

An all-day festival at Howard Community College explored the diversity of people of African descent through workshops, lectures, performances, and exhibits.

Sponsor: Jambalaya, Inc., Columbia
Funding: $5,000
Contact: Pamela Woolford, 410-730-1839 or 301-596-3534

Pre-Concert Seminars — Choral Music: Historical & Contemporary Cultural Influence

Ten pre-concert seminars examined the choral works of Handel, Bach, Haydn, and Mozart from the perspectives of religious history and musical language. A reading list and discography also were distributed at each program.

Sponsor: The Handel Choir of Baltimore, Baltimore
Funding: $3,000
Contact: Herbert Dimmock, 410-366-6544

Visual Griots

The griot tradition of West African storytellers has its counterpart in the "visual griot," an African American artist who records and documents African American cultural history. The Albin O. Kuhn Library and Gallery's exhibit of the work of four visual griots was accompanied by two public symposiums.

Sponsor: Albin O. Kuhn Library & Gallery, University of Maryland Baltimore County, Catonsville
Funding: $3,267
Contact: Cynthia Wayne, 410-455-2270

Constitutional Issues and the Bill of Rights

A conference for high school teachers examined the impact of three current constitutional issues: freedom of speech, trial by jury, and affirmative action.

Sponsor: Maryland, We the People, Baltimore
Funding: $1,190
Contact: James Adomanis, 410-222-5434

Woodland Indian Culture Days

A festival at Historic St. Mary's City allowed visitors to learn about Woodland Indian lifeways at the time of colonial contact in 1634 and to enjoy demonstrations by guest artisans skilled in primitive and pre-colonial technology.

Sponsor: Historic St. Mary's City Foundation, St. Mary's City
Funding: $752
Contact: Dorothy Wenzel, 301-862-0991

Gail Levin Discusses Edward Hopper

Art historian Gail Levin gave a lecture and slide presentation on the painter Edward Hopper, discussing the influence of French writers on his work, the relationship of his paintings to American cinema, and Hopper's family relationships based on his wife's recently discovered diaries.

Sponsor: Maryland Institute, College of Art, Baltimore
Funding: $1,200
Contact: Phil Koch, 410-225-2260

Druid Hill Park Symposium: Commemorating History

The preservation of the history of Druid Hill Park and the development of a commemorative space within it was introduced to the community during a symposium held at the Maryland Institute, College of Art.

Sponsor: Baltimore City Foundation, Inc., Baltimore
Funding: $1,200
Contact: Cindy Kelly, 410-396-7946

The Next Stage educational study guide for the Center Stage production of Zora Neale Hurston's *Spunk*

An educational guide accompanied the production of Zora Neale Hurston's *Spunk,* which was attended by 3,553 students from 60 Maryland schools.

Sponsor: Center Stage, Baltimore
Funding: $1,200
Contact: Denise Gantt, 410-685-3200

Programs Coming Soon

African-American Quilts from the Rural South: Lecture, Gallery tour, and Demonstration

A lecture and gallery talk by nationally-known artist Joyce Scott and a quiltmaking demonstration by Barbara Pietila, President of the African-American Quilters of Baltimore, were given in conjunction with a special exhibition at the Baltimore Museum of Art.

Sponsor: Baltimore Museum of Art, Baltimore
Funding: $1,025
Contact: Stacy Shelnut, 410-396-6320

Link: A Critical Journal on the Arts in Baltimore and the World

This journal placed Baltimore-area writers and culture in a national and an international context through its critical, provocative articles.

Sponsor: Tropos Press, Inc., Baltimore
Funding: $1,200
Contact: Peter Walsh, 410-243-8552



(1885)

Interpreting Hagerstown's Civil War History

A team of scholars will document and interpret Hagerstown's Civil War history and share their findings through a number of public programs including a brochure and audiotape.

Sponsor: City of Hagerstown, Washington County
Funding: $2,500
Date: Fall 1997
Contact: Kathleen Maher, 301-739-8577 ext. 140

Horse-Drawn History: The Connection Between Carriages and Community

Frostburg State University and the local business community will join together with the Thrasher Carriage Museum to produce an interpretive booklet cataloging its horse-drawn vehicle collection. This information will also be presented in a series of public programs.

Sponsor: Allegany County Thrasher Carriage Museum, Allegany County
Funding: $4,000
Dates: Booklet – April 1997
Public Programs – May/June 1997
Contact: Deborah Miller, 301-777-5905

Publication of Persistence, Perseverance, and Progress: The History of African-American Schools in Calvert County, Maryland 1865–1965

A brochure written as a companion piece for the exhibit, *African-American Education in Calvert County*, will be distributed to public libraries, school libraries, the Board of Education Teacher Center, the One Room School House, the Calvert County Historical Society, and other public sites in the county.

Sponsor: Calvert County
Funding: $1,000
Date: Fall 1997
Contact: Kirsti Uunila, 410-586-8555

Maryland's Best Kept Humanities Secrets

Ever think all museums are pretty much alike — same old paintings, same old furniture and dishes? Maybe it's time to plan a visit to one of Maryland's smaller museums, where you can find collections a bit more unusual. We suggest that you call before you visit, since hours are subject to change. You will also be able to get specific travel directions and information on admissions and group tours as well as handicapped accessibility.

Agricultural Research Hall of Fame

Prince George's County
Visitor's Facility, Powder Mill Road, Beltsville
301-504-9403
Open Monday – Friday, 8 AM – 5 PM

The Hall of Fame honors the great plant breeders and pest eradicators of farming history.

B. Olive Cole Pharmacy Museum

Baltimore City
650 West Lombard Street, Baltimore
410-727-0746
Open Monday – Friday, 9 AM – 5 PM

This reproduction of a late 19th-century pharmacy is located within the Maryland Pharmacy Association.

Belair Stable Museum

Prince George's County
2835 Belair Drive, Bowie
301-805-5029
Open Sundays during May, June, September and October, 1 – 4 PM and by appointment

A historic stone stable built in 1907 houses the stable-keeper's quarters, carriage, and exhibits pertaining to the Belair Estate and its famous thoroughbred horses, raised there from the eighteenth century until 1955.



Historical Electronic Museum

Anne Arundel County
1745 West Nursery Road, Linthicum
410-765-3803
Open Monday – Friday, 9 AM – 3 PM and first Saturday of every month, 10 AM – 2 PM

The museum is dedicated to the preservation and display of breakthroughs in advanced electronics technology including radar, countermeasures, communications, and space.

Lacrosse Hall of Fame Museum

Baltimore City
113 West University Parkway, Baltimore
410-235-6882
Open Monday – Friday, 9 AM – 5 PM
Open Saturdays from March – May, 10 AM – 2 PM

The Hall of Fame documents 350 years of Lacrosse — America's oldest sport — through photographs, vintage equipment, uniforms, memorabilia, art, sculptures, trophies, and interactive computer displays.

Mt. Vernon Museum of Incandescent Lighting

Baltimore City
717 Washington Place, Baltimore
410-752-8586
Open daily 9 AM – 7 PM and by appointment

A museum collection depicting the history of electric light from 1879 to the present.

Museum of Baltimore Legal History

Baltimore City
100 North Calvert Street, Room 243, Baltimore
410-333-3811
Open weekdays Noon – 2 PM

Housed in the Clarence Mitchell Courthouse, the museum features memorabilia of judges and lawyers from the eighteenth century to the present.

National Cryptologic Museum

Anne Arundel County
NSA Museum at Ft. Meade, Route 32 off of B/W Parkway
301-688-5848/9
Open Monday – Friday, 9 AM – 3 PM, Saturday 9 AM – 2 PM
Closed Sunday and Federal holidays

The museum focuses on World War II through the Cold War and its collection of materials and equipment relates to codes, ciphers, and cryptologic pioneers.

The Dr. Samuel D. Harris National Museum of Dentistry

Baltimore City
31 South Greene Street, Baltimore
410-706-0600
Open Wednesday – Saturday, 10 AM – 4 PM, Sunday 1 – 4 PM

Located at the first dental college in the world — the University of Maryland at Baltimore — the museum is dedicated to recording the milestones and progress of the dental profession and displays invaluable dental artifacts.

Editor's Note:

In the Fall 1995 issue, this feature highlighted one-room schoolhouses. An additional schoolhouse can be found in Kent County:

Cliffs Schoolhouse

Route 289 - Quaker Neck Road, near Chestertown
410-778-2133/3757
Open by appointment only

In the Spring/Summer 1995 issue, train museums were spotlighted in this feature. An additional train museum can be found in Prince George's County:

Huntington Railroad Museum

8614 Chestnut Avenue, Bowie
301-805-4616
Admission is free; call for schedule of dates when museum is open.

An Interview with Dr. Jean B. Russo

By Barbara Wells Sarudy



Jean Russo takes time out to read Angelina's Baby Sister *to granddaughter Sarah.*

In this issue of Maryland Humanities *we feature Dr. Jean B. Russo, Director of Research at Historic Annapolis, Inc. She is a graduate of George Washington University (BA) and the Johns Hopkins University (MA, PhD). Dr. Russo is co-author of* Maryland: A History of Its People.

Were you always interested in history?

I always enjoyed reading more than anything else and it is probably historical novels that got me interested in history. I don't see how people could exist without an appreciation of literature and the ability to escape into another time and another realm of existence through reading. In grade school we studied European history and I was most interested in the medieval and early modern periods. But since I live in Maryland, neither seemed a practical career choice, so I switched to colonial history.

Is the study of history a science?

For my dissertation I looked at what people owned at various levels and during different periods of time. I used every single inventory that was available, but I still ended up with a sample of a sample — not only because just a limited number of inventories survived but also they only were kept by a sample of the population to begin with. So there are huge gaps that have to be taken into account. No scientist would want to operate with that kind of evidence.

What is the most boring thing you have to do as a historian?

I hate writing. It's not that it's boring, it's just that I don't like doing it. Unfortunately, you have to do a certain amount of writing just to maintain a presence in the field. Actually the main reason I went to graduate school was to continue being involved in history in a disciplined kind of way. Writing a dissertation was a terrible experience — I gained fifteen pounds because I would always walk to the refrigerator rather than sit down and face writing.

So school was a way to discipline yourself?

Yes, you learn discipline through taking the course work. It's easy to let go even now; I have two bookcases filled with books that I haven't had time to read. I can read them when I retire, of course, but the applications of what I will be reading will no longer be there. If I want material for projects that I am working on now I have all the resources right here, but I simply don't have the time to consult them.

What is the most exciting thing you have discovered or done as a historian?

One of the most fun things I discovered as a historian occurred while I leafing through an account book at the Maryland Historical Society. I came across a first-hand account of the burning of Washington by someone who was there at the time, just stuck in the middle of all these pages of purchases and so forth.

The excitement comes from finding oddities where you don't expect them. An example of this would be researching inventories. An inventory is supposed to be an exact recording of all property that a person owned at the time of death. They did this in all of the colonies. New England was nice in that it included real properties as well as personal property, whereas Maryland only included personal property. A man's inventory excludes certain things like his wife's clothing, which was considered hers. They would appear in her inventory, but there are very few women's inventories. One of things that you read in descriptions of plantations is that there are chickens, turkeys, and geese all over the place, but they don't turn up in inventories very often. Well it turns out that they are in the wife's inventories, because they were considered her property. This happened in cases where there were no slaves and caring for the fowl had been her responsibility — so they were considered hers. It is something that I had never seen before.

Do the humanities lead us to the truth or just ask questions?

I think it is a lot better asking questions than it is providing answers and I don't know that you could say what the truth is. I think the humanities can help you determine which things are factual and really did happen, but the interpretation of those facts gets very subjective to some extent.



OUR VERY OWN AD!

This is the part of our magazine that we usually devote to talking about ourselves. We don't exactly call it advertising, but that's pretty much what it turns out to be.

Cutbacks in federal monies have caused a few changes here at the Council. For one thing, we have published fewer magazines this year. But we also have begun several new community programs that require no complicated grant applications — a speakers bureau, reading/discussion groups, a chautauqua, public radio dialogues, and family reading programs at public housing sites.

Surely you know what is coming next on our "advertising" page — a plea for support. We even found a doe-eyed waif to illustrate our plight (okay, so maybe that wasn't exactly ethical). Soon you will receive our annual funding letter in the mail. When it arrives, please consider sending along a donation to help us continue exploring Maryland's unique history and culture together. We thank you.

Maryland
HUMANITIES

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